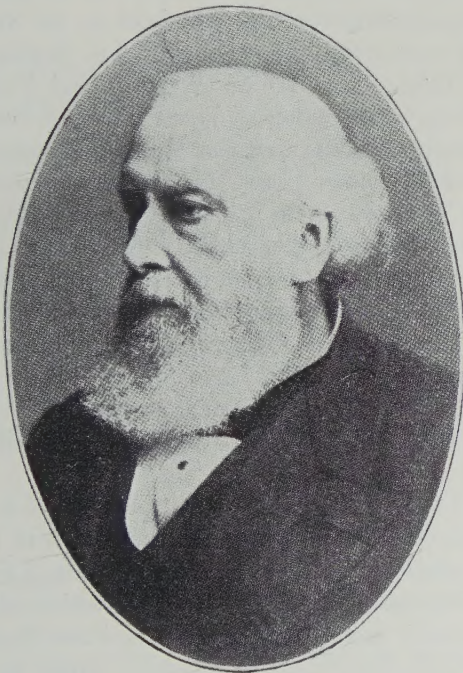




# The Hymn

APRIL 1961



WILLIAM HENRY MONK  
1823-1889

# The President's Message

## THE JAPAN SOCIETY OF HYMNOLGY

A short time ago, we were thrilled to learn of the formation of the Japan Society of Hymnology. This information came to us through a letter from Rev. David C. Stubbs who is a Methodist missionary at Kwansei Gakuin University at Nishinomiya, Japan. This Society thus becomes the third formally organized national Hymn Society. We in America heartily hail the event. Our own Society came into being in 1922; the Hymn Society of Great Britain and Ireland dates from 1936; and now November 2, 1960 sees the birth of the Japan Society.

The organization meeting was held in the Naniwa Church in Osaka with twenty-five people present. Dr. Stubbs read a paper on "American Hymns and Hymn Writers" and Rev. Koh Yuki, the foremost living hymn writer of Japan, also addressed the meeting.

The Society is issuing a magazine entitled "Sambi" (Praise) which will be issued four times a year. The committee in charge is composed of Rev. Shi Takeuchi of the Naniwa Church, Osaka; Rev. Y. Matsuoka of Grace Church, Osaka; and Rev. Koh Yuki of Tokyo. Rev. Shin Takeuchi, a graduate of Oberlin, is our point of contact in addition to Dr. Stubbs. His full address is Naniwa Church, 102-A12 Kori Heights, Korigaska, Hirakata City, Osaka Prefecture, Japan.

The organization of the Japan Society will be welcome news to all hymn lovers; and our warmest greetings go to these friends in Japan. We shall look forward to their growing influence and usefulness.

A word should be added about the fine work being done by a group within the Spanish-speaking Evangelicals in Latin America. As previously noted in our Hymn Society records, a fine new hymnal is in process of preparation in Buenos Aires which will be a great addition to hymnody among the Latin Americans. Under the leadership of Dr. H. Cecil McConnell of Santiago, Chile, an informal hymnic fellowship is maintained among these Spanish-speaking Evangelicals, though no formal organization has been attempted. Dr. McConnell has written about this effort in the April 1959 *HYMN* under the title "Spanish Hymn Society in Embryo." He has also prepared a comprehensive manuscript on "The Development of the Hymn among Spanish-speaking Evangelicals," which unfortunately has not yet been published.

*(Continued, p. 51)*

# The Hymn

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# The Editor's Column

HYMNS AND THEOLOGY

KENNETH O. JONES

The task of the hymn writer as well as that of the systematic theologian is to translate Biblical truth into a reasonable understanding for our time. This does not mean, of course, that hymns can take the place of creeds and statements of faith, but it does indicate that Christian hymns have a most important function in reflecting the meaning of obedience to Jesus Christ.

Much has been said about the didactic, or teaching, function of hymns, and there can be little debate concerning the fact that hymns have had more to do with Christian instruction and thinking than anything except the Bible itself. However, while Christianity is based upon specific acts of God in history, events which happened in certain places at certain times, hymns tend to deal with portions of Christian experience rather than with the narration of the Gospel as a whole. It is, of course, this particular quality of being subjective to a degree, of illuminating truth through imagination and feeling, that makes many hymns particularly effective in bringing warmth to our worship. Perhaps one of the reasons why the so-called "Gospel" songs hold their appeal for some people, despite their lack of a "systematic" theology and their reliance upon irregular rhythms, is that they deal with the individual's relationship with Christ, which is at the heart of the Christian faith.

The truth is that theology needs hymnology to complete its task, because hymns, as artistic expressions, come closer to theology than science or any intellectual endeavor which supports science. All human speech about God has to be symbolic, and the power of hymns rests in their reliance upon the poetic and the mystical, just as the Bible relies upon these elements. God's truth belongs to the world beyond, as well as to this world. It is the high calling of hymns to lead us into an understanding of this truth of God in Christ to the end that in the heart of each of us there rests a portion of His grace.

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*The Reverend Kenneth O. Jones is Minister of the Fort George Presbyterian Church, New York City, and Moderator of the Presbytery of New York. He is a member of the Executive Committee of The Hymn Society.*

# William Henry Monk

1823-1889

HELEN ALLINGER

SCANT BIOGRAPHICAL MATERIAL remains to us pertaining to one William Henry Monk, a great English editor of music. Most biographers agree on the date and place of his birth. He was the son of William and Anna (née Coleman) Monk, and was born on March 16, 1823 in London, and died in the same city on March 1, 1889.

Three men of distinction were his teachers: Thomas Adams, J. A. Hamilton, and G. A. Griesbach. His positions in the field of music are numerous. Apparently he made many changes, but the reason, or the details of his duties, is not available to us. At one time he was organist in London at St. George's Chapel, Albemarle St.; Eaton Chapel, Pimlico; and Portman Chapel, St. Marylebone. In 1847 he was appointed to the directorship of the choir at King's College, London, and two years later, in 1849, he assumed the position as organist in addition to his direction. In 1847, upon the resignation of Dr. Hullah, Monk became professor of vocal music in the College. He was early associated with Dr. Hullah in his work of popular musical education. "Popular" in this sense of the word would not have the same connotation in contemporary America. Rather, it meant increased interest in school teaching of the fine arts. In 1851 Monk became professor of music at the School for the Indigent Blind. In 1852 he was appointed to St. Matthias, Stoke Newington, where a volunteer choir under his direction for many years maintained a daily choral service. Monk's longest term of service was rendered here. He promoted congregational singing so successfully that the church became known as a hymn-loving church.<sup>1</sup> This zealous endeavor, with other accomplishments, may have prompted the University of Durham to confer the Doctor of Music degree upon this musician in 1882.

As a lecturer, Monk served at the London Institution (1850-1879), the Philosophical Institution, Edinburgh, and the Royal Institution, Manchester. He was also appointed professor in the National Training School for Music in 1876, and Bedford College, London, in 1878.<sup>2</sup> He became musical editor of *The Parish Choir* after the fortieth number, and one of the editors of *Hymns Ancient and Modern*. He edited many other works of a similar nature, including some for the Church

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*Dr. Helen Allinger, after wide experience as organist, choirmaster and instructor, is a member of the Music Faculty of All Saints' Episcopal Junior College, Vicksburg, Mississippi.*



of Scotland, and made various contributions to many of the modern hymnals. His *Te Deums*, *Kyries*, anthems, hymns, and other church music have found recognition in many hymnals.

The average congregation knows William Monk best today, because of his hymn-settings. The most popular of these is the singable *EVENTIDE*, set to Lyte's hymn "Abide with me."

### Hymns Ancient and Modern

To Church musicians, William Monk is greatly respected for his unique musical editorship of *Hymns Ancient and Modern*. November 18, 1859, saw the publication of a small paper-covered book, containing 138 hymns,<sup>3</sup> issued "for temporary use and as a specimen still open to revision. Dr. William Henry Monk suggested the title for the book *Hymns Ancient and Modern*." The completed book, known as "the original edition" was published in 1861. Other authors think Monk may have borrowed the title from other sources.<sup>4</sup>

Louis F. Benson, American Presbyterian hymnologist, states that, "Its part (*HA&M*) in establishing as it did, the type and tone of the representative Church of England Hymnody, and its influence on the Hymnody of other denominations, entitle its publication to rank as one of the great events in the Hymnody of the English-speaking churches."<sup>5</sup>

Naturally, one would expect to find more hymns by Monk in *Hymns Ancient and Modern* than in any other hymnal. There are sixteen settings to be found in the 1950 edition of *HA&M*. In some of these, such as *WORDSWORTH*, *ASCENSIONTIDE*, *ST. BERNARD*, *VIGILANTE*, and *EVELYNS*, originality seems to be lacking. The harmony is strictly perpendicular; there is no "flow" nor life, as is encountered in some of his more inspiring settings such as *UNDE ET MEMORES*, with splendid music for the equally fine Holy Communion hymn by William Bright (1874): "And now, O Father, mindful of the love That bought us, once for all, on Calvary's tree." Words and music go well together. One feels a deep sense of reverence for this sacrificial hymn.

On the other hand, there is originality in his tunes: *ST. MATTHIAS*, *WALTHAM*, and *ALL THINGS BRIGHT AND BEAUTIFUL*. The latter setting taking its name from the hymn, moves rhythmically, but does not seem to have attained the same popularity for this Youth hymn as the tune *ROYAL OAK*, a traditional English melody adapted by Martin Shaw.

Of the 237 tunes in the original edition of *HA&M*, many were old, but there were new ones, too. The largest contributor here was Monk with seventeen hymns. The Rev. John Bacchus Dykes contrib-

uted seven tunes and Sir Frederick Gore Ouseley, five. Ouseley represented "on the whole, the staid, solid manner inherited from the better products of the eighteenth century, while William Monk stood midway between this and the new Victorian type of tune, with its fluent, wistful melody and rather cloying harmony inspired by Mendelssohn and Spohr."<sup>6</sup> As to Dr. Monk, "he had the sole musical initiative and veto on the original edition (*HA&M*), and no other musical counsel was called in until the position of the book had been made." In fact, he was so much identified with the hymnal, that in the earlier days it was called "Monk's Book."

Upon the death of Dr. Monk, it was learned he had contributed seventy-six copyright tunes for the 1889 supplement of *HA&M*. It was also discovered that great profits were made by the publishers, but very little for authors and composers. A tightening up of the procedure culminated with the result that both authors and composers should also share in the profits.

### The English Hymnal

*The English Hymnal* (1933, New Edition, 1953, Tenth Impression) contains ten hymn-settings by Monk. Six of these are in the *Hymnal* proper, and four in the *Appendix*. The latter are alternate tunes to four settings by other composers in the content of the *Hymnal*. One questions why these "alternates" had not been included as "second or third tunes" following the first setting by other composers.

Several of these settings are for the Seasons of the Liturgical Year. The Advent hymn *Vox clara ecce intonat*, "Hark! a herald voice is calling," is none other than a slightly different translation by the same Edward Caswall who translated the Latin sixth-century hymn in *The Hymnal 1940* of the Episcopal Church. The latter reads: "Hark! a thrilling voice is sounding." The tune MERTON is strong, with movement in each voice. The modulation is carried forth very smoothly. The tune is singable, yet not sentimental, vitally alive, and remains within the range of the average singer. It compares favorably with another setting of Monk called ST. ETHELWALD. (Somewhat reminiscent of the tune ST. CECILIA in the *Hymnal 1940*.) The text, Charles Wesley's "Soldiers of Christ, arise" is not a particularly happy text for this setting. The words are rather cumbersome against the music which is of fine structure. Again, the modulation is pleasing and correct.

EVENTIDE finds its way into the heart of every hymnal, as does Palestina's Easter hymn: *Finita iam sunt praelia*, known to us as "The strife is o'er," with the tune VICTORY so familiar to communicants, who



seldom know that the Alleluias at the beginning and ending of the hymn are by Monk. Although *HA&M* lists the tune only as "Victory 888 with Alleluias" the *Hymnal 1940* places along with Palestrina's name "Adapted with Alleluias by William Monk, 1861." The Lutheran Church in America uses the Triple Alleluia of Monk in its first of three choral settings in the *Service Book and Hymnal*. Luther Reed describes this form of the Alleluia as a "musical shout which steps up to a fine climax."<sup>8</sup>

Monk seems more adept at the writing of hymn tunes than of adapting those of others for use in the Service. In the latter instance he has taken a chorale tune of Johann Crüger, with tune of the same name, set to James Montgomery's hymn "Hail to the Lord's Anointed." Neither this tune nor DRETZEL set to the text "Through the day thy love has spared us" are particularly choice.

In the Appendix of the *English Hymnal*, we find the tunes, ST. PHILIP, WIRTEMBERG, NUTFIELD and ST. CONSTANTINE. As stated above, these are only alternate tunes. Analyzing these tunes one understands why other composers took precedence. ST. PHILIP (777), set to "Lord, in this thy mercy's day" and lacking a fourth phrase, sounds incomplete. WIRTEMBERG, founded on "Straf' mich nicht" (Dresden 1694) is slightly stronger (77.77.4.). The four-syllable "Alleluia" gives rather a majestic ending to the hymn. This is a dignified tune. It is not included in either the Episcopal or Lutheran hymnals in this country. NUTFIELD, (84.84.88.84.), is used as an alternate in both the *Hymnal 1940* and in the *English Hymnal*, to the hymn of Reginald Heber, "God that madest earth and heaven." (The Welsh tune AR HYD Y NOS is popularly associated with this hymn, although Monk's tune could be used to advantage.) ST. CONSTANTINE, a setting to George Rundle Prynne's hymn "Jesus, meek and gentle" has (intentionally) an incomplete ending in the first four stanzas, and a concluding ending for the last. In some communions where stanzas are often omitted, this might prove fatal.

### Conclusion

Benson states that the new melodies composed by several musicians for the 1861 edition of *HA&M*, of which Monk was the foremost, were sentimental rather than strenuous. This fallacy was produced by close harmonies in the manner of the current part-song. The flavor of the Oxford Revival was apparent, expressive of individual sentiment rather than that of corporate worship. It is, that these tunes complemented, rather than replaced the more churchly type provided



by such composers as Redhead, Helmore and those favoring the plain-song tradition. Benson somewhat alters his opinion on Monk's tunes a little later, and states "they are beautiful music of their kind" but they do not exhilarate as do some of the old Psalm tunes. "They do not feed our Christian virility, but they bring a message distinctly spiritual."<sup>9</sup>

William Monk belonged to this group of composers, whose tunes reflected the era in which they wrote. Part-singing was blended into a spiritual interpretation of life. In their own peculiar way they satisfied a yearning after God's peace. One ponders the question whether or not these tunes which inspired love in worship through music, might have had some bearing on the Gospel Song, which followed so closely on Monk's writing. Though, of different texture, and many times more individually sentimental, it in turn, carried metrical singing to lesser heights. Had Monk and his compatriots lived on American soil in the middle nineteenth century, how far would their influence have carried us?

Our modern hymnals contain Monk's compositions—more or less. Tunes have been widely discussed. Ordinarily we know little about the "why and wherefore" of their existence. Luther Reed is the only authority I could find mentioning the influence Monk had upon Walter Cecil McFarren in the writing of the tune BARMOUTH. This is the setting of the hymn "At thy feet, O Christ, we lay." The hymn by William Bright is included in the *English Hymnal*, but the tune, BARMOUTH, is not. The story told by Reed, recounts how these two musicians were lost in the Welsh mountains near the town of Barmouth. During the day of their stay, Monk suggested to McFarren that he write a setting to this hymn. Hence, its name.<sup>10</sup>

Monk's EVENTIDE was warmly received in ever-widening circles because of its Victorian characteristics. Used in both Episcopal and Presbyterian communions today, it is looked upon as a part of their common inheritance. Some authorities say it was composed in ten minutes, others have woven stranger tales. Perhaps, the most authentic comes from Mrs. Monk who said it had been written "at a time of great sorrow. Hand in hand we were silently watching the glory of the setting sun (our daily habit) until the golden hue faded . . . then he took paper and pencilled the tune which has gone all over the world."<sup>11</sup>

# John Austin: His Hymns and Devotions

J. VINCENT HIGGINSON

IN THE HISTORY OF ENGLISH HYMNODY John Austin emerges as an historic figure in an age when psalmody reigned supreme. Austin's *Devotions*, more properly *Devotions in the Antient Way of Offices Containing Exercises for every day of the Week*, 1668, although originally intended for Catholic use, was equally as highly regarded by non-Catholics for whom revised versions appeared as early as 1686 and continued in various forms as late as 1846 (*Julian* gives 1856). The hymns culled by hymn writers and editors are found in revised forms in collections of John Wesley, John Playford, Lord Selborne and Isaac Williams.

Austin's title is in itself significant, for the *Book of Common Prayer* had reduced the Offices to Morning and Evening Services. His were based on the Roman Breviary, the "Antient Way," and included the Hours of Matins, Lauds, Vespers and Compline. Austin's original hymns were a notable part of the *Devotions* for one was included for each of the Hours. On the other hand the Book of Common Prayer, with a few minor exceptions, excluded hymns, although they had been found in the earlier *Primers*, such as that of Henry VIII, 1545, and the later Roman *Primers* from 1599 onward. It was undoubtedly the memory of the early tradition of hymns in *Primers* that accounts for the popularity of Austin's book and later prompted the revised editions for non-Catholic use. Following the first edition of 1668 printed in Paris, the second appeared in Rouen, 1672, followed by a third in 1684 and a fourth in 1685.

Biographical information concerning Austin is meager but fortunately an edition of the *Devotions* printed in Edinburgh, 1789, contains a few brief notes. Austin was born at Walpole, Norfolk, 1613, and was educated at St. John's, Cambridge, which he left about 1640. He studied for the Bar at Lincoln Fields Inn but his conversion as a Roman Catholic had a direct bearing on his future years. Since the practice of law was no longer open to him he turned to tutoring for a living and literature to fulfill the hopes of a brilliant mind. Due to conditions of the day some of his literary works were published under the pseudonym of John Birchley. Austin was highly regarded as a savant

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Mr. J. Vincent Higginson, Managing Editor of The Catholic Choirmaster, a Vice-President of The Hymn Society of America and member of the Executive Committee is author of a forthcoming Companion for Catholic Hymnals.



and according to John Sergeant who wrote a short Foreword to the second edition of the *Devotions*, his advice was much sought for and freely given. He was a member of a group of several brilliant conversationalists that included Thomas Blount and John Sergeant. He died in London in 1669. His *Devotions* were a crowning achievement and its popularity a posthumous compliment.

While his *Devotions* were a comfort to Catholics in the penal times there is evidence that they were greatly appreciated by non-Catholics as well. We are told that passages in the course of the Offices as well as the hymns were omitted or pencilled to justify the conscience of members of the Established Church. Although they followed the plan of the Roman Breviary, the *Devotions* with their Psalms, Lessons, Hymns and Petitions were in the vernacular, a circumstance that undoubtedly widened their appeal. Each of the hours included a hymn, making thirty-nine in all with a few additions made in a later edition.

As already mentioned Austin omitted the little hours and included those of Matins, Lauds, Vespers and Compline. Besides the Office for each day of the week he added four others for general use. These included the Office of Our Saviour, the Holy Ghost, the Saints and the Office of the Dead. Commemorations for various feasts were likewise included. These special Offices were assigned for specific times. For instance, the Office of Our Saviour was for the Season of Advent and feasts of Our Saviour. The Office of the Holy Ghost was assigned for Whitsunday, Monday and Tuesday and every first Wednesday of the month. That for the Saints' days was for feasts of obligation and the Office of the Dead for the first Monday of the month. Austin had prepared a second section but this, the Office of the Blessed Virgin, was not added until long after his death. It appeared in the fourth edition of 1685 which had two printings. Of the week-day Offices it is well to point out that the Thursday Office had a Eucharistic theme.

The printing of 1685 reveals its popularity in spite of the religious struggles of the period. It is small wonder that someone capitalized on its popularity and brought out an edition for non-Catholic use. Three of these have been found, one of which kept interest alive well after the mid-nineteenth century. The first of these revisions was made in 1686 by Theophilus Dorrington and dedicated to a lady of the nobility, Anne Boscawen. Susanna Hopton is erroneously mentioned by some as the author of this revision. Dorrington's Preface gives us a contemporary picture of the status of the *Devotions*. In spite of their popularity it is not surprising to learn that copies had been condemned a few years previously to a public book burning.

**Hymns from Austin's *Devotions*, 1672**

- Sunday* Behold we come, dear Lord, to Thee  
Wake my soul, rise from this bed  
Why do we seek felicity  
Dear Jesu, when, when will we be
- Monday* Wake now, my soul, and humbly hear  
Hark, my soul, how everything  
Lord, who shall dwell above with Thee  
Now, my soul, the day is gone
- Tuesday* Come let's adore the gracious hand  
Let others take their course  
Fain would my thoughts fly up to Thee  
Blessed, O Lord, be thy wise grace
- Wednesday* Open thine eyes, my soul, and see  
My God, had I my breath from Thee  
Let them go court what joys they please  
And do we then believe
- Thursday* Rise, royal Sion, rise and sing  
With all the powers my poor soul hath  
Do I resolve an easy life  
Come my thoughts, that fondly fly
- Friday* Come, let's adore the King of love  
Tune now yourselves, my heart-strings high  
And now, my soul, canst thou forget  
'Tis not for us and our proud hearts
- Saturday* Lord, we again lift up our eyes  
My God, to Thee ourselves we owe  
Lord, what a pleasant life were this  
My soul! What's all this world to thee
- For Our Saviour* Jesu, who from thy Father's throne  
Sweet Jesu, why, why dost Thou love  
Jesus whose grace inspires thy priests  
Lord, now the time returns
- The Holy Ghost* Come Holy Spirit, come and breathe  
Come mild and holy Dove  
Come Holy Ghost, send down those beams
- Saints* Awake my soul, chase from thine eyes  
Wake all my hopes, lift up thine eyes  
Tell me, you bright stars that shine  
Night forbear, alas, our praise



Yet with revisions Dorrington felt they had a place in the devotional practices of the period. He evaluates the *Devotions*, saying that the book had "a great deal of it very good sense, and had been compos'd in a very devout strain; and an ingenious style, and mixt with several curious Hymns." Dorrington sums it up with this word of praise, "Indeed I have not seen that writing of any author of the same Communion which in my judgment, was comparable to this excellent piece."

Further remarks concern the need of "revisions" and in a general way indicate the plan he used. The Office of the Blessed Virgin was discarded. Actually other changes constituted a new approach rather than a revision. The Office was reduced to Morning and Evening services as found in the *Book of Common Prayer*, and Psalms gave way to Meditations. The hymns however were kept but the order was changed. For instance, numbers 1, 2, 3, 4, in Austin's book became 1, 15, 2, 16, in Dorrington's. They were further corrected for doctrinal reasons, and some were supplied with a few syllables to fit specific tunes. One of Austin's, "Come my thoughts that fondly fly," was replaced by "Long had the world, in gloomy shades of ignorance and sin." The Office of the Holy Ghost created a problem since the hymn was not the approved one found in the *Book of Common Prayer*. Dorrington thoughtfully substituted Cosin's translation.

Dorrington was hardly aware that a few of the hymns were not by Austin. Two were translations from the Latin by Crashaw, as revised by Austin. Crashaw's translation of *Pange lingua* originally appeared in his *Steps to the Temple*, 1646, and in the *Devotions* read "Rise, royal Sion, rise and sing;" his rendering of *Adoro te* read "With all the powers my poor soul hath." Another hymn, "Come my thoughts that fondly fly," has been attributed to Joseph Beaumont. Two others were translations from the hymn *Summe Pater* appearing as "Jesus who from the Father's throne" and "Jesus whose grace inspires thy priests."

One wonders how much the hymns contributed to the popularity of the *Devotions*. In an age when psalm singing was all that was allowed in the services of the Established Church there were rumblings, even if faint, that favored the use of hymns. Dorrington suggests that the hymns be sung either before or after the exercise and it was for this reason that some alterations were made. He lists a number of hymns to be sung to common meter tunes, others to the tune of the Hundredth Psalm, and also the Hundred Thirteenth and Twenty-fifth.

It is well to note another use of Austin's hymns in a collection that

appeared just a year before Dorrington's revision. This was John Playford's *Psalms and Hymns in solemn musick of foure parts on the common tunes to the Psalms in metre; used in Parish-Churches*, 1671, which contained seventeen hymns by Austin. The book did not succeed but Playford attributes this to other conditions not to the choice of hymns. In a later publication of Playford's, *The Whole Book of Psalms; with the usual hymns and Spiritual Songs; etc.*, 1677, Austin is still the favored writer among the several represented.

Dorrington's revision was not as popular as Austin's original version. Dissatisfaction soon asserted itself and a new revision based on the original plan of Austin followed that of Dorrington's within a year. This was made by Susanna Hopton and edited by George Hickes, later a Non-juring Bishop, and published in 1687. The Preface notes the general displeasure with Dorrington's revision, and his use of Austin's originals with the omission of "objectionable phrases." Hickes also suggested that the *Devotions* be recited with another person, a traveling companion, or as a family devotion. Here the old order of hymns was observed although a number of revisions were made. In this new form the *Devotions* again became popular and in time were generally referred to as Hickes' *Devotions* and John Austin was for all practical purposes forgotten. We have located a reprint of 1846 and Julian notes one of 1856 from the fifth edition of 1717. It may be that this is reflection of the interest in the Breviary created by the Oxford Movement.

The versions of Austin's hymns by Hickes caught the attention of another famous hymn writer, John Wesley. Seven of them were contained in his *Collection of Psalms and Hymns*, Charlestown, 1737. Wesley was not averse to making his own revisions. From "Jesus whose grace inspires thy priests" (*Summe Pater*), Wesley took the second and seventh stanza from Hickes and further amended them slightly for the Charlestown *Collection*. In *Hymns and Sacred Poems* by John and Charles Wesley, 1739, the hymn begins "Jesus behold the wise from afar." Austin's "Behold we come dear Lord to Thee" was reduced from seven to six stanzas. "Hark, my soul how everything" was further revised to "Hark, my dull soul . . ." to fit an L.M. tune, along with further editing.

There are two other versions of Austin's *Devotions* that are not generally recorded. The first is a revision somewhat similar to that of Dorrington although shortened, by H. Cotes of Bedlington, 1791. The other is a revision for American Catholics made by the Reverend

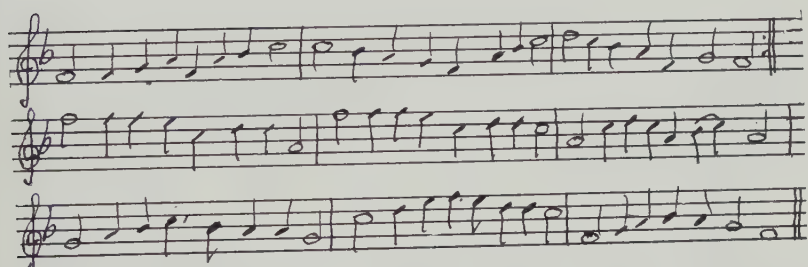
(Continued, p. 59)



# The Greiter Melody and Variants

WALTER H. HOHMANN

ES SIND DOCH SELIG ALLE DIE



This melody (Zahn V, No. 8303) was composed by Matthias Greiter who was born in 1490 and died in 1550 (or 1552) in Strassburg of the plague. He was originally a monk and singer in Strassburg Minster, but became a Protestant and devoted his musical talent to the service of the Lutheran Church. In 1528 he was appointed assistant pastor of St. Martin's Church, and later of St. Stephen's. In 1548 he founded a choir school. A number of his songs, both sacred and secular for two, three, four and five voice parts, appeared in various collections or miscellanies of the sixteenth century (A.D.B. IX, p. 636).

The first appearance of the Greiter melody is in the hymnbook, *Psalmen, gebet und Kirchenübung wie sie zu Strassburg gehalten werden*, published by Wolff Köpphl in 1526 (Zahn VI, p. 7). The lyric "Es sind doch selig alle die" was used with this melody in the city of Strassburg. Hymnbooks of Strassburg published in 1530, 1537, 1543, 1545, 1559, 1560, 1568, 1572, and others, continue the usage of this melody and lyric (Zahn V, p. 101).

The next appearance of the melody is in the city of Zürich in 1540 in a hymnbook titled, *Nüw gsangbüchle von viel schönen Psalmen und geistlichen liedern . . .* printed by Christoffel Froschouer (Zahn VI, p. 20). Incidentally, this is the same man who published the famous "Froschouer Bibles."

In the city of Nürnberg, this melody by Greiter is associated with the lyric "Als Jesus Christus unser Herr" in the hymnbook, *Die einsetzung und brauch des heyligen Abentmals Jesu Christi unsers*

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*Herrn inn gesang weiss gestellt. In des Passions thon* (Zahn VI, p. 25). This book was prepared by S. Heiden and printed by Johann vom Berg and Ulrich Neuber in 1544.

Johann Wolff includes the melody with the lyric "Es sind doch selig alle die" in his hymnbook, *Kirche Gesäng, Aus dem Wittenbergischen, und allen anderen den besten Gesangbüchern . . .* 1569 (Zahn VI, p. 52), which was printed by Johannem Wolffium in Frankfurt a.M. The melody and lyric appear again in *Gesangbüchlin, Darin der gantze Psalter Davids, samt anderen Gaistlichen Gesängen, mit jren Melodeyen begriffen, . . .* Augsburg, 1570, printed by Philipp Ulhart (Zahn VI, p. 54).

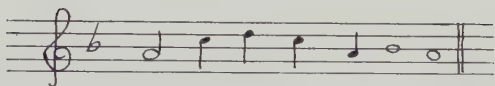
In the hymnbook *Psalmen Davids, und andere Geistliche Lieder . . .* published by Johannem Meier, 1573, in Heidelberg, the melody is associated with still another lyric, namely, "Komm, heiliger Geist, O Gottes Salb" (Zahn VI, p. 56). Johannes Keuchenthal, in his hymnbook *Kirchen-Gesänge Lateinisch und Deudsch . . .* Wittenberg, 1573, also includes it as does Johannes Schmidt in *Psalmen, geistliche Lieder und Gesänge . . .* Frankfurt a.M., 1581 (Zahn VI, p. 67).

Eucharium Zinckeisen uses the melody with the lyric "O Mensch, bewein dein Sünde grosz," *Kirchen Gesäng*, Sigmund Feyerabend, Frankfurt a.M., 1584 (Zahn VI, p. 70).

The use of the Greiter melody continues during the following centuries in hymnbooks as follows, among others: Johannes Gottfried Schicht, *Allgemeines Choral-Buch für Kirchen, Schulen, Gesangsvereine, etc.*, Leipzig, Breitkopf & Härtel, 1819 (Zahn VI, p. 395); Michael Gotthardt Fischer, *Evangelisches Choral-Melodienbuch, etc.*, Gotha, Justus Perthes, 1820 (Zahn VI, p. 400); Friedrich Schneider, *Choralbuch*, Halberstadt, Carl Brüggman, 1829 (Zahn VI, p. 418); Gustav Flügel, *Melodienbuch etc.*, Stettin, F. Hessenland, 1863 (Zahn VI, p. 481).

The Greiter melody also found its way into the Psalter collections of the sixteenth century. It is found in the well-known psalter *Aulcuns pseaulmes et cantiques mys en chant* (Some psalms and songs set to melodies), Strassburg, 1539. This book contained metrical versions of seventeen psalms, five of which were by John Calvin, then living at Strassburg. The remainder are attributed to the poet Clement Marot (Dearmer, p. 484). In this book Psalm 36 is set to this melody which setting is retained in subsequent printings or editions of the *Genevan Psalter* but in this setting, phrase nine of the Greiter melody is altered as follows: this is the first change or variation that I have discovered (Terry, p. 23).





In 1542 the Greiter melody, with the above noted change, set to Psalm 36, appears in Geneva. Calvin apparently introduced the aforementioned book in the services of worship of the church in Geneva upon his return to that city from Strassburg in 1541.

This arrangement is found again in the complete *French-Genevan Psalter* of 1562 where "it is set to Beza's version of Psalm 68, *Que dieu se monstre seulement* (That God may show himself very God) which became 'Le Psaume de Batailles,' the battle song of the Huguenots" (Dearmer, p. 146).

In the *Genevan Psalter* of 1603 (Goudimel) the last note of phrase seven is changed so that it is the same as the last note of phrase eight. In phrase nine the second note is changed from *sol* to *fa*. Later editions of the *Psalter* all seem to follow the version of 1603 (Terry, p. ix). The melody with these changes has found its way into English, American, and some European hymnbooks. The Reformed Church of Holland still uses the metrical psalms in its services at the present time. The Greiter melody with the above variations appears in *Het Boek Der Psalmen, Benevens Einige Gezangen*, Psalms 36 and 68. This arrangement is also found in *Liederbündel etc.*, ax No. 6, 19, 21, 231 and 252.

So far I have tried to trace the melody as it was, and is, used in Europe. It is also used in England, the United States and Canada, in our own time, the twentieth century, for example: *Songs of Praise*, No. 246; *Congregational Praise*, No. 713; *Hymnary of the United Church of Canada*, No. 10; *The Oxford American Hymnal*, No. 238; *Pilgrim Hymnal*, 1958, No. 577.

There are three other melodies with a remarkable resemblance to the Greiter melody, ES SIND DOCH SELIG ALLE DIE. These tunes in the order of their chronological appearance are: PSALM 138, MIT FREUDEN ZART and LASST UNS ERFREUEN.

The first of these, PSALM 138, with which psalm it was sung, appears in the *French-Genevan Psalter*, 1562. This melody has considerable affinity with the MIT FREUDEN ZART melody. This affinity is very noticeable in the first phrase and again in the fourth phrase of these tunes. The PSALM 138 melody is found in *Het Boek Der Psalmen*, Psalm 138; *Liederbündel*, No. 15; *Songs of Praise*, No. 661; *Congregational Praise*, No. 430.

The second tune resembling the Greiter melody, MIT FREUDEN ZART, appears first in the hymnbook *Kirchengeseng darinnen die Heubar-*

*tikel des Christlichen glaubens kurtz gefasset etc.*, 1566 (Zahn VI, p. 47). The title page is signed by three elders, Michael Thom, Johannes Geletzky and Petrus Herbertus. The book was supposedly printed in Prague and was the hymnbook of the Bohemian Brethren. The melody continued in use in their hymnbooks of 1580, 1606, 1639 and later.

The melody is again used in *Kirchen Gesenge Lateinisch und Deutsch*, Wittenberg, Lorentz Schwenk, 1573 (Zahn VI, p. 57). Many of the lyrics and melodies of this book are taken from the *Gesangbuch* of the Bohemian Brethren, 1566, mentioned above.

The tune appears also in various hymnbooks of the following centuries: Gottlieb von Tucher, *Schatz des evangelischen Kirchengesangs etc.*, Leipzig, Breitkopf & Härtel, 1848 (Zahn VI, p. 455); Conrad Kocher, *Zionsharfe*, Stuttgart, J. B. Metzler, 1855 (Zahn VI, p. 466); Ludwig Schoeberlein, *Schatz des liturgischen Chor etc.*, 3 Bände, 1865-72 (Blume, p. 160); *The Methodist Hymnal* (U.S.) No. 355; *The Hymnbook*, No. 12; *The Mennonite Hymnary*, No. 512.

The third tune which again resembles the Greiter melody, is known as LASST UNS ERFREUEN, and appears first in *Auszerlesene, Catholische, Geistliche Kirchengesänge von Pfingsten zum Advent etc.*, Cologne, Peter von Brachel, 1623 (Bohme, p. 787). This book was known as the *Cölner Gesangbuch* and various editions of the book appeared during the seventeenth century. The melody has also been known by other names, among them EASTER ALLELUIA, ST. FRANCIS, and VIGILES ET SANCTI. It is very singable and appears in a number of hymnbooks, in the twentieth century, in more than a dozen, for example: *The Mennonite Hymnary*, No. 11; *The Oxford American Hymnal*, No. 86; *The Methodist Hymnal*, No. 6 and 65; *The Hymnal* 1940, No. 599; *Baptist Hymnal*, 1958, No. 33; *Pilgrim Hymnal*, 1958, No. 12, 30, 64; *Lutheran Service Book and Hymnal*, No. 103; *The Brethren Hymnal*, 1959, No. 19; *Congregational Praise*, No. 31.

The latter three melodies mentioned, appeared first in the respective hymnbook cited but in each instance the name of the composer or arranger is lacking. It may be that this is only a coincidence but it seems to me to be rather significant in that it may point to the possibility of a common origin. To the careful observer, as well as to one who observes these tunes only casually, melodic figures and similarities must be apparent.

After careful study and research, I am satisfied that these melodies are each a variant of the melody ES SIND DOCH SELIG ALLE DIE which was composed by Matthias Greiter and first appeared in *Psalmen, gebet und Kirchenübung etc.* published by Wolff Köppl in 1526.

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  - <sup>3</sup> Dearmer, Percy: *Songs of Praise Discussed* (London, England: Humphrey Milford, 1933).
  - <sup>4</sup> Böhme, Franz M.: *Altdeutsches Liederbuch* (Leipzig: Breitkopf & Härtel, 1877).
  - <sup>5</sup> Blume, Dr. Friedrich: *Die Evangelische Kirchenmusik* (Potsdam: Akademische Verlagsgesellschaft Athenaion, 1931).
  - <sup>6</sup> Terry, Richard D.: *Calvin's First Psalter* (London, England: Ernest Benn Limited, 1932), 1539.
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## WILLIAM HENRY MONK

(Continued from p. 41)

## NOTES

- <sup>1</sup> Haeussler, Armin, *The Story of Our Hymns*. St. Louis, Eden Publishing House, 1952. p. 801.
  - <sup>2</sup> *Grove's Dictionary of Music and Musicians*, 5th ed. by Eric Blom, Vol. V, St. Martin's Press, Inc., London, 1955.
  - <sup>3</sup> Clarke, E. K. Lowther, *A Hundred Years of Hymns Ancient and Modern*, London, Wm. Clowes and Sons, Ltd. 1960. p. 25. Dr. Clarke states this specimen booklet contained only 50 hymns and was published in May, 1859. A letter accompanied this booklet, stating that "the new book was being prepared by a Committee of about twenty clergymen, the music edition being under the superintendence of W. H. Monk."
  - <sup>4</sup> Phillips, C. S. *Hymnody Past and Present*. New York, The Macmillan Company, 1937. p. 221-222.
  - Clarke, *op. cit.*, p. 25. "... Emperor Julian in a letter to a pagan Pontiff: 'It is right to learn hymns . . . and there are many excellent ones made by ancient and modern writers.'"
  - See also *Services and Anthems, Ancient and Modern*, John Goss and James Turle. 1946.
  - <sup>5</sup> Benson, Louis F. *The English Hymn*. Philadelphia, Presbyterian Board of Publication, 1915. p. 510.
  - <sup>6</sup> Phillips, *op. cit.*, p. 223.
  - <sup>7</sup> Haeussler, *op. cit.*, p. 801.
  - <sup>8</sup> Reed, Luther D. *Worship*. Philadelphia, Muhlenberg Press, 1959. p. 189.
  - <sup>9</sup> Benson, Louis F. *The Hymnody of the Christian Church*, Richmond, John Knox Press. 1927. p. 264.
  - <sup>10</sup> Reed, *op. cit.*, p. 226.
  - <sup>11</sup> Clarke, *op. cit.*, p. 30.
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## PRESIDENT'S MESSAGE

(Continued from p. 34)

It should also be noted that our Society receives regularly copies of *Christianismo* which is a periodical published in Sao Paulo, Brazil, which contains hymnic references from time to time. This is in Portuguese.

It is inspiring to realize that hymnic interest knows no bounds of language or nation. It is a great privilege to be associated in such an international fellowship.

—DEANE EDWARDS



# The Hymns of Stephen Collins Foster

CHARLES L. ATKINS

STEPHEN COLLINS FOSTER (1826-1864) sang from his youth and after a somewhat halting start, songs of a true folk quality poured from his pen apparently without effort. From 1850 to 1860 he rode the high tide of popularity. But from the appearance of "Old Black Joe" in 1860 until the posthumous "Beautiful Dreamer," he wrote nothing that has survived. And yet these last sad years of his too-short life saw the publication of more than half of his total output. When we remember that his first published work appeared in 1844 and that he died on January 13, 1864, the proportion of his work in the last three and a half years becomes startling. All sorts of music came from the presses—sheet music, pages in magazines, collections. And far from giving all of his work to one publisher, as had latterly been the case, many names grace title pages.

When one attempts to analyze these late compositions to get some thought of their author's mental state, the very variety of the songs opposes itself. For they are sentimental of the day, or war songs, or sophisticated comedy with words by George Cooper. In this miscellany are the hymns and sacred ditties that appeared in three books edited by Horace Waters. Mr. Waters, a music publisher and something of a composer, had published a sensationally successful book for Sunday Schools, the *Sabbath Bell*. In 1863 he produced the *Choral Harp*, or *Golden Harp*, which carried fourteen pieces by Foster, and followed this later in the same year with the *Athenaeum*, containing thirteen additional songs. In 1867, Waters edited *Heavenly Echoes*, with five more Foster tunes, two of which were adaptations of earlier pieces. These are musical numbers, nineteen of them with words by other than Foster. This, too, is an interesting contrast, for in his earlier period, the ratio between Foster's own words and those of other poets was five to one.

When the prevailing atmosphere of mourning and death is considered, Foster's preoccupation with the death of children does not necessarily signify anything. But perhaps that emphasis and thoughts of heaven among the hymns does bear some meaning. According to John Tasker Howard in *Stephen Foster: America's Troubadour*,

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Foster's last years were desperately unhappy ones. Even discounting the over-drawn and sometimes completely false stories that have clustered about his name, the verifiable facts are tragic to a high degree. Granting that he wrote so much because he was so constantly in need of cash, his hymns do have a definite look toward what he hoped would be a better land.

When we speak of the "hymns" the word is used very loosely. Some are of the sentimental ditty type rather common in many of the Sunday School books of the period, but scarcely to be called "hymns."

Tell me of the angels, mother,  
And the radiant land  
Where my gentle little brother  
Joined their happy band.

One in the *Athenaeum* was a poem written by one William Ross Wallace after having reviewed the *Choral Harp* which lauds Foster, mentioning several of the songs in the earlier book. None of the words written by Foster indicate genius and some are nearly incoherent.

To the suffering child of earth  
Unto madness driven,  
Hallowed hours when tears have birth—  
Tears bring thoughts of heaven.

One piece of joyful lugubrity in *Athenaeum* Foster evidently thought not appropriate, but did like the tune. "Willie's gone to heaven" in the earlier book becomes "Praise the Lord!" in *Heavenly Echoes*.

Little Willie's gone to heaven; Praise the Lord!  
All his sins have been forgiven; Praise the Lord!

Cho: Joyful let your voices rise,  
Do not come with tearful eyes,  
Willie's dwelling in the skies.  
Willie's gone to heaven!

In the later book, the tune is set to a Sunday-School song, words again by Foster

Let all tongues of every nation Praise the Lord!  
For the gift of free salvation Praise the Lord!  
Joyful let our voices rise  
In the anthem of the skies;  
Let our loud exultant cries  
Now ascend to heaven!

It is a lively, swinging tune, the final word "heaven" making an upward jump of a full octave.

While the quality of these excerpts may be slightly below the average of all of Foster's hymns, they are not far below. Not counting repeats, there are twelve poems by Mr. Foster himself and nineteen by others set to his tunes. Among these are three tunes that had appeared before to secular words: "Hard times come again no more," "Merry, merry birds," and "Under the willows."

The tunes are much better on the whole than the composer's own words. Many of them are authentic Foster, though none would be likely to take place with the great secular songs. The tune for "Give us this day" was recently arranged as a simple anthem by the Lorenz Publishing Company, using words written by Mrs. M. A. Kidder and printed on the adjoining page in *Athenaeum*. Some of the other tunes would repay similar treatment.

The writer has not seen the *Golden Harp*, but Howard lists the following hymns (words) by Foster as appearing in that book. "The angels are singing unto me," "Give us this day," "Leave me with my mother," "Seek and ye shall find," "Tears bring thoughts of heaven," "We'll all meet our Savior." Metcalf in *American Writers and Composers of Sacred Music*, says that the *Golden Harp* contained fourteen pieces and this may well be so since Howard's lists from the other two books are both far from complete. In any case, all from the first book are repeated in the second. The following, not in the above list, are in *Athenaeum*: "Willie's gone to heaven," "Suffer little children," "We'll tune our hearts," (words only, no music) "Tell me of the angels," "While we work for the Lord." In *Heavenly Echoes* but not in either of the others: "Praise the Lord." Besides Foster himself, the following authors contributed words to which the composer wrote tunes: Mrs. M. A. Kidder, eight songs; Mrs. O. S. Matteson, Rev. E. H. Nevin, Mrs. Parkhurst, William Ross Wallace, J. C., H. C., W. R., W. K. each one; three are anonymous.

And here is something for hymnic truffle-hunters to work on. The hymn entitled "He leadeth me beside still waters" is the gospel hymn "He leadeth me! O blessed thought." In *Athenaeum* it says "Words W. R." Joseph H. Gilmore, usually credited with the words, gives a circumstantial account of his writing of the words "in the spring of 1863" and editors have found its publication in Bradbury's *Golden Censer*, copyrighted in 1864. The copyright date of the *Golden Harp* is April 14, 1863. Who was "W. R."? Why is he credited with the words? There is nothing improbable about it having been written in the spring and copyrighted the same April 14. Mr. Gilmore says that the composition was a spontaneous matter and that he knew nothing of its publication until he saw it in a hymnal three years



later. Someone moved quickly. The two songs are identical except that the fourth line in each stanza has one syllable fewer in Foster's setting than in the commonly accepted version.

Another curiosity is the hymn "What shall the harvest be?" set to music by Foster in *Athenaeum*. This has for its first line "They are sowing their seed in the daylight fair," and appears in a few other collections of about the same time, with minor differences in wording. A few years later it re-appeared in an altered form as "Sowing the seed in the dawn-light fair," with tune by P. P. Bliss and this version became very popular in revival circles. Brown and Butterworth in *The Story of the Hymns and Tunes* credit the words to Emily S. Oakey, under the revised first line, but give no particulars of the original form or its first publication. None of the books examined with the earlier first line give any ascription of authorship and it is one of three anonymous poems among those set by Foster. Books containing the revised form mostly credit it to Miss Emily Oakey, dating it either 1829 (the year of Miss Oakey's birth) or 1850. Some repeat Bliss's own ascription—"Words suggested by D. Hayden Lloyd." Where did Stephen Foster find it? Did it actually appear in some untraced book in 1850? Was it in some periodical which Foster happened to pick up and read? *Athenaeum* is the earliest authenticated publication yet discovered.

This paper may well close with the words of one of his more coherent and carefully worded songs. Perhaps when reading it we should keep in mind the pathetic life Stephen was living—despised by those with whom he came in contact, writing songs to pay his room-rent or to buy the next day's meals: "Give us this day our daily bread."

Father of love, Father above,  
Send down Thy blessing upon each head;  
Shield us from pride while here we bide;  
Give us this day our daily bread;  
Give us this day our daily bread.

Humbly we pray, humbly we say  
Words that our Lord and Redeemer said.  
Trustful and weak, humbly we speak,  
Give us this day our daily bread;  
Give us this day our daily bread.

Make us resigned, patient of mind  
While to the throne of Thy grace we're led;  
Make us content with what is sent;  
Give us this day our daily bread;  
Give us this day our daily bread.

Sinful are we, thoughtless of Thee,  
 While 'round our footsteps Thy care is shed;  
 Though we forget, watch o'er us yet.  
 Give us this day our daily bread;  
 Give us this day our daily bread.

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## Wesley's First Hymnal Was Never Officially Condemned!

LEONARD ELLINWOOD

SEVERAL MIS-STATEMENTS about John Wesley's *Collection of Psalms & Hymns* (Charles-town, Carolina; L. Timothy, 1737)<sup>1</sup> have been current in recent years. Various writers have stated that he was brought before the grand jury, that he was condemned by the colonial courts, that the edition was suppressed. Careful examination of Wesley's own *Journal* and of the *Colonial Records of the State of Georgia* shows that the facts were as follows:

The English colony in Georgia was founded as an Utopian venture, supported both by government and by private philanthropy, designed to settle unfortunate prisoners from the English jails in a new and free environment. The first ex-prisoner-colonists arrived in 1732. From the start, concern was felt for their spiritual welfare, and the Society for the Propagation of the Gospel (SPG) assisted by providing the services of an Anglican priest. The first clergyman to go out was the Rev. Dr. Henry Herbert, followed in 1734 by the Rev. Samuel Quincy and in 1735 by the Rev. John Wesley.

Wesley had been ordained deacon in 1725 and priested in 1728. For a decade he had served as his father's curate while also lecturing in Greek and working toward his Master's degree at Oxford. Upon his father's death, it became necessary for him to find a cure of his own. Georgia may have been suggested by one of his close Oxford friends, Dr. Burton of Corpus Christi, who was also a member of the Board of Trustees which administered the colony. Wesley was appointed at a meeting of the Trustees on October 10, 1735,<sup>2</sup> to perform all religious and ecclesiastical offices in Savannah and another town on

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the southern frontier of Georgia. The SPG allotted £50 for his support.

On shipboard there occurred his well-known contacts with the Moravian missionaries. He began to study German, and held long discussions with Spangenberg which served to unsettle his confidence. Later contacts with the Indians and French Protestants in Georgia still further disturbed his academic Anglican outlook.

He began work on the *Collection* in Savannah on May 5, 1736.<sup>3</sup> A diary note of August 11th, "Read *Collection* to Miss Sophy,"<sup>4</sup> implies that work on it was well along. During August, the *Journal* contains several references to time devoted to translating German hymns. On September 2nd, he left a small manuscript collection for use at meetings in Frederica. September 15th, correspondence is noted with the English publisher, Rivington, about the *Collection*. Under date of November, the *Journal* contains four translated hymns, one of which was not included when the *Collection* was published in the following year. During this time, each text was being tested by actual singing in service and by being read among Wesley's more intimate friends. On December 19th, the *Journal* noted that the first section (Psalms) was completed and that the selection of hymns was begun.

Wesley visited Charleston April 14-19, 1737, and arranged with the printer, L. Timothy, for publication of the *Collection*. The *Journal* contains no references as to the actual date of publication, or the number of copies printed. It is possible that they were printed during those five days so that Wesley could carry them back to Savannah with him. A note of June 28, 1737, suggests work on a second collection; other than this, there are no further references in the *Journal* to this first, Charleston *Collection of Psalms & Hymns*.

Among Wesley's more intimate friends and closest parishioners at Savannah was Miss Sophy Christiana Hopkey, the eighteen-year old niece of Thomas Causton, the chief magistrate. During the winter of 1736/7, Wesley began to consider marriage, both in the abstract and with Miss Sophy in particular. The *Journal* (February 3, 1737) notes that he has discussed the idea with several English and German acquaintances and has decided against it. Yet the thought was not put out of mind, for on March 4th, after prayer, he drew lots over the subject and drew: "Think of it no more." Five days later he was asked to publish the banns for Miss Sophy and a Wm. Williamson. On March 12th, having decided not to wait for the banns, the couple was married at Purrysburg, Carolina, by another clergyman.

After marriage, Mrs. Sophy Williamson was not as constant in attendance as before and, on August 7th after a month of hesitation,



Wesley publicly refused her Holy Communion. The next day, her husband sued him for defamation of character.

The Savannah grand jury sat on August 22nd and heard a complaint against Wesley, presented by Mrs. Williamson's husband and uncle. The affidavit contained a list of twelve grievances, of which items two and three read as follows:

That he deviates from the principles and practices of the Established Church. . .

2. By changing or altering such passages as he thinks proper in the version of Psalms publicly authorized to be sung in the church.

3. By introducing into the church and service at the Altar compositions of psalms and hymns not inspected or authorized by any proper judicature.

Other items referred to various aspects of his parochial work. After ten days of hearings, the grand jury returned ten indictments against him to the court. The above two were not included. On September 12th, twelve out of the forty-four jurors signed a minority report entirely in Wesley's favor.

Wesley, perhaps correctly, pointed out that such ecclesiastical matters lay outside the secular court's jurisdiction. At any rate, the court procrastinated. By November 22nd, being inhibited in the conduct of his duties and also being unable to obtain a court hearing, Wesley decided to return to England—only to have this forbidden by the court. Shortly afterwards he left Savannah surreptitiously and sailed from Charleston on December 24, 1737, having served in Georgia for nearly twenty-one months.

Trustees' minutes show<sup>5</sup> that letters from Williamson and the grand jury report were read at a meeting in Palace Court on December 7, 1737. They were then forwarded to Wesley, still in Georgia, for his rebuttal. On February 22, 1737/8, Wesley met with the Trustees, delivered his reply to the Williamson complaint, and offered affidavits from three Savannah friends. He met with the Trustees again on April 26, 1738, and formally returned his appointment. No other action was taken then or later upon the grand jury report.

Thus it is apparent that the true complaint against Wesley lay in his conduct toward Mrs. Sophy Williamson rather than in his hymnic innovations. Had the complaints of items 2 and 3 arisen in England, where jurisdiction was more sharply drawn, it is possible that he might have been censured by his diocesan, the Bishop of London. Actually the complaint made did not mention the publication of the hymns, but rather their use in church services at a time when officially the

Church of England still permitted the use of no hymns in connection with its services save those in the metrical psalter.

The only known copy in this country of the Charleston *Collection* is in the New York Public Library. A facsimile edition on microcard is available in the Readex microprint edition of early American imprints, published by the American Antiquarian Society, Item 4206-7.

## NOTES

<sup>1</sup> This little-known work was the first in the long line of Wesleyan *Collection of Hymns for the Use of the People Called Methodists* which culminates in the present-day Methodist hymnals.

<sup>2</sup> *Colonial Records of the State of Georgia*, I, 234. ("Minutes of Trustees' Meetings.")

<sup>3</sup> John Wesley, *Journal*, I, 211. (Nehemiah Curnock, ed., 1938).

<sup>4</sup> See below.

<sup>5</sup> *Colonial Records of the State of Georgia*, I, 303, 308, 315-6.

## JOHN AUSTIN

(Continued from p. 46)

Ignatius White, a prominent writer who for some years was pastor of St. Matthew's Catholic Church in Washington, D. C., until his death in 1878. In this format it was titled *The Secular's Office*, Baltimore, 1837. He kept a fair number of Austin's hymns, revised others, and substituted several from a book of hymns for Catholic use, published in Baltimore in 1807. This 1807 hymnbook, texts only, was an enlargement of a collection made in 1800 by Bishop Cheverus of Boston. *The Secular's Office* included only the Offices for each day of the week and omitted the others. This book is a happy find in another sense for although a number of revisions had been made, in this form the *Devotions* once more became popular and a forerunner of the more recent liturgical movement which has again encouraged the recitation of the Breviary by the laity. No less a person than Isaac Williams quotes Austin's hymns from this source.

Austin's hymns were perpetuated in other books. Lord Selborne's *Book of Praise*, 1862, lists five of them and they passed into a number of nineteenth century hymnals. One will find few of Austin's hymns in present-day hymnals but by exception, the *Westminster Hymnal*, 1940, contains two of them. The *English Hymnal* has one, *Songs of Praise* has two, and *Congregational Praise* has two. The fact that his *Devotions* both in the original and the revised form have for so long a period played a great part in devotional practice can be attributed only to its excellence. John Sergeant in his Foreword to the second edition, perhaps best sums it up with the comment, "It was so imitably excellent that scarce any will be found in all respects, able to match his sense and expression, or finish it as it ought."

## RECORDINGS OF HYMNS

JAMES BOERINGER

MUSIC FOR WORSHIP (10 hymns, 9 choral works, 4 organ works); Southern Methodist University Choir, Lloyd Pfautsch (conductor and soloist), Martha Hayes (soloist), V. Earle Copes (organist); Cokesbury Recording (no number).

Graced by a multicolored photo of "The Great Pentecost Window" of the Upper Room Chapel in Nashville, Tennessee, where this recording was prepared, this attractive album contains two 33 $\frac{1}{3}$  r.p.m. records of various pieces of music that might be used in the Methodist service to present four fundamental aspects of worship: Adoration, Confession, The Word, and Dedication. The notes are extensive, highly subjective and usually accurate. The performances are completely attractive and most personal. The hymns are presented in a straightforward fashion, with certain free organ accompaniments and with variety in the way the choral forces are employed (that is, with full four-part choir, one section alone, solos, and so forth). This venture, intended especially for use in educating individuals and groups to the purposes and possibilities of music in worship, is also pleasing for simple listening and must be adjudged a most successful undertaking of the educational authorities of the Methodist Church. The hymn tunes presented are (numbers refer to the *Methodist Hymnal*): LEONI or YIGDAL, 5; DARWALL, 171; NUN DANKET, 7; REST OF ELTON, 342; PASSION

CHORALE, 141; EIN' FESTE BURG, 67; LIEBSTER JESU, WIR SIND HIER, 310; MARYTON, 178; ILONA, 466; and HURSLEY, 376.

ARIAS, ANTHEMS AND CHORALES OF THE AMERICAN MORAVIANS, 1760-1860 (3 chorales, 2 chorale-like works, sundry other church music); The Moravian Festival Chorus and Orchestra, Thor Johnson (conductor), Ilona Kombrink (soprano), Aurelio Estanislao (baritone); Columbia ML 5427.

Like a great many other American musicians, I knew something—by reading about it—of the music of the American Moravians; like a great many other American musicians, I was not prepared for the arresting beauty and the astonishingly fine quality of the music itself. The jacket bears the banner "The Unknown Century of American Classical Music;" this recording alone is ample proof that research into that century can produce not just documents of dry antiquarian interest but living music of great power and artistry. The performance, too, is superbly inspired and seems technically flawless. The chorales contained on this recording are translations of mostly original German texts, the first lines of which are as follows (the originals are not supplied): "My heart is resting, O my Saviour, in thy loving care" (chorale-like conclusion of the anthem "It is a precious thing"), "What splendid rays of truth and grace," "O deepest grief, by which relief," "O sacred head, now wounded" (chorale-anthem) and "Loveliest Immanuel." The hymns actually com-



posed by the Moravians will be found similar to the warmest of Bach's chorales, similarly harmonized, yet with a distinctive original quality. This recording soars beyond being merely well-prepared and instructive and attractive. It is a glorious revelation.

#### TO THEE WE SING (24 hymns).

The Gustavus Choir, Philip F. Knautz (director), The Gustavus Brass Ensemble, Myron R. Falck (director), Clair E. Johnson (organist); Custom Columbia 379-60M (available from Faculty Women's Club, Gustavus Adolphus College, St. Peter, Minnesota).

The chief assets of this recording are the excellent good taste of the selections and the pleasing sound produced by the performers. All the hymns are taken from the recently-published *Lutheran Service Book and Hymnal* and suggest the broad contents of that fine collection. The performers, as we have said, make a pleasant sound; but there is a certain sameness in their music-making, the tempi striking this reviewer as being too placed, the tones too carefully molded and smoothed. Mrs. Johnson plays the organ well, but the instrument is equipped with two unfortunate features: a 8' diapason that by its very blandness and roundness dominates every ensemble into which it is put, and second, a super-coupler that turns some 2' and 2 $\frac{2}{3}$ ' stops into twittering that seems unassociated with what else is going on. Adjustments can, of course, be made in one's playing

equipment. Of such striking merit, however, are the chief assets named above that the reader is cautioned against slighting this record. It is still the finest pure hymn-recording this reviewer has yet come across. Its contents are: "Beautiful Saviour," "Abide with me," "Children of the heavenly Father," "O sons and daughters," "In heaven above," "O bread of life from heaven," "Dear Lord and Father of mankind," "A mighty fortress," "All hail the power of Jesus' name," "Praise to the Lord, the Almighty, the King of creation," "Now thank we all our God," "My God, how wonderful Thou art," "Ye watchers and ye holy ones," "Immortal, invisible, God only wise," "Wake, awake, for night is flying," "For all the saints," "Lead on, O King eternal," "Jesus Christ is risen today," "Holy, holy, holy," "All people that on earth do dwell," "All glory, laud and honor," "God of our fathers."

SETTINGS OF CHORALES FOR WINDS (75 harmonizations of 25 chorales). Bethel Brass Choir, Walter Duwe (director), Cantate T71 671F (Vol. I), T71 672F (Vol. II), T72 458F, T72 457F (J. S. Bach); Westphalian Kantorei, Wilhelm Ehmann (director), Cantate T71 688F (Vol. III); Hessen-Sextet, Kurt König (director), Cantate T71 694F (Vol. IV), T72 068N (Vol. V), T72 069N (Christmas chorales); available (separately or by subscription) from Cantate Records, 250 W. 57th St., N.Y., N.Y. (8 7-inch 45 r.p.m. records total).

This is, to this reviewer's knowledge, a unique venture in hymnological performance. Settings by masters of all periods from the Renaissance to the modern age are combined in every conceivable fashion, presenting a sonic study in the harmonization and the simple decoration of chorales. The melodies are so clear at all times that the harmonizations of even such disparate masters as Melchior Franck (1573-1639) and Gerhard Schwarz (b. 1902) complement and enhance each other. Often the chorales are presented strophically, thus strengthening the hymnic quality and lessening the likelihood of the collection's becoming a mere hodgepodge. For example, EIN' FESTE BURG has four stanzas, the first a four-part setting by Lukas Osiander (1534-1604), the second a two-voice setting by Ernst Lethar von Knorr (b. 1896), the third a four-voice setting by Hans Weber (b. 1917), and the fourth a five-voice setting by Johann Eccard (1553-1611). LOB GOTT GETROST MIT SINGEN presents five stanzas by four contemporary composers, Friedrich Zipp (b. 1914), Hans Weber (b. 1917), Paul Kickstat (b. 1893), and Adolf Strube (b. 1894). JESU, MEINE FREUDE, treated still differently, offers six settings by J. S. Bach (1685-1750).

To summarize, the following tunes are presented on these eight recordings: ALLEIN ZU DIR, HERR JESU CHRIST (T71 672F), AUS TIEFER NOT (T71 672F), BEFIEHL DU DEINE WEGE (T72 457F), DIE HELLE SONN (T72 069N), EIN' FESTE BURG (T72 068F), ERHALT UNS, HERR (T71

672F), FRÖHLICH SOLL MEIN HERZE (T72 069N), HINUNTER IST DER SONNEN SCHEIN (T72 458F), IN ALLEN MEINEN TATEN (T72 457F), IST GOTT FÜR MICH (T72 694F), JESU MEINE FREUDE (T72 457F and T71 688F), KOMMT HER ZU MIR (T72 694F), LOB GOTT GETROST MIT SINGEN (T72 068F), LOBE DEN HERREN (T71 671F), LOBT GOTT, IHR CHRISTEN (T72 069N), MEIN SCHÖNSTE ZIER (T72 458F), NUN DANKET ALLE GOTT (T71 671F), NUN LOB MEIN SEEL (T71 694F), NUN PREISET ALLE GOTTES BARMHERZIGKEIT (T72 694F), SOLLT ICH MEINEM GOTT (T71 688F), VATER UNSER (T71 672F), WACHET AUF (T71 671F), WER NUR DEN LIEBEN GOTT (T72 457F), WIE SCHÖN LEUCHTET (T71 671F).

The settings are selected from some eight books, of which the following five will serve as examples: 1) *Die helle Sonn* (100 chorales in three parts), Adolf Strube, Editor. Verlag Merseburger, Berlin, 1959. 128 pages, about \$1.00. 2) *Chorgesangbuch* (200 settings of 129 melodies by Renaissance and baroque composers, Richard Goelz, Editor. Bärenreiter 680, N.Y., 1956. 264 pages, \$6.50. 3) *Geistliches Zweierspiel für Bläser* (149 settings of 127 tunes), Wilhelm Ehmann, Editor. Bärenreiter 1664, N.Y., 1956. 156 pages, \$3.00. 4) *Zu guter Nacht* (11 chorale-harmonizations) Konrad Ameln and Wilhelm Thomas, Editors. Bärenreiter 415, N.Y., no date. 16 pages, \$.65. 5) *Bläserintraden zum Wochenlied* (65 short brass preludes on chorale-tunes), Wilhelm Ehmann, Editor. Bärenreiter 2629, N.Y., 1957. 133 pages, \$8.25.



## REVIEWS

*The Collected Hymns of John Haynes Holmes*, The Beacon Press, Beacon Hill, Boston, 1960. 100 pp. \$3.95.

All too seldom are we privileged to have a volume of collected hymns by an outstanding contemporary hymn writer. We recall Dr. Louis Benson's collection entitled *Hymns* which was published in 1925. Rev. Thomas Tiplady of London has published several collections; and small groups of hymns by Canon George Wallace Briggs of England have been printed. Undoubtedly there are others which should be mentioned, but they do not come to mind at the moment.

The first fifteen pages of this volume by Dr. Holmes are an essay on hymns, outlining his own experience in hymn writing, his ideas of what makes a hymn good, and his wonderful tribute to the value of hymns. He notes very frankly his own efforts through the years in writing hymns and freely criticizes his own work. He calls attention very effectively to the comforting statement that it takes a third-rate poet to make a first-rate hymn writer! This allows some of us a chance in this field! This essay is a choice bit of writing and stands in its own right as a contribution to the literature of hymnody.

The book contains thirty-seven hymns from Dr. Holmes' pen. He notes that they are hardly "collected" for "I have been indifferent and careless in handling these products of my heart and pen. I have kept no portfolio or filing cabinet,

but have left them to be mislaid, forgotten or lost." However, as we know, many of these hymns have been saved and widely used. Eight are to be found in "Hymns of the Spirit;" seven of them in Dr. Tweedy's "Christian Worship and Praise;" five of them in the "Union Hymnal for Jewish Worship;" and several of them in each of many contemporary hymnals.

At the request of The Hymn Society, Dr. Holmes selected the following five of his hymns to be reproduced and placed in the archives of the Treasure Room in the Interchurch Center in New York: "The voice of God is calling," "O'er continent and ocean," "God of the nations near and far," "Thou God of all whose Spirit moves," "All hail the pageant of the years." He himself feels that the second of these is the best international and interracial hymn he has written.

We can all be grateful that Dr. Holmes was persuaded to assemble these hymns, and that they have been published in such an attractive form. It is a noteworthy addition to the literature of hymnody.

—DEANE EDWARDS

*Hymns for Today*, Cooperative Recreation Service, Inc., Delaware, Ohio, 1961.

*Hymns for Today* is a new title in the list of useful, reasonably-priced little song books published by the Cooperative Recreation Service, Inc. of Delaware, Ohio. It has been edited by James Carley, Professor of Church Music in the Christian Theological Seminary in



Indianapolis. In the foreword he says that these "hymns and spiritual songs" were "selected on a personal basis. I like them and I feel they will be useful in many ways. . . . The early American tunes are worth special attention for they are folk songs of authentic American spirit." It is very likely that those who use the booklet will agree with him in his estimate of the selections and like them, too, finding the hymns, Negro spirituals, canons, graces, responses, American folk hymns, singable and of good quality textually and musically. The collection was made for use in workshops, hymn sings, music festivals, adult choirs ("Jesu, Joy of man's desiring" is included), children's choirs and "for private devotions and for part singing at home."

—ETHEL PORTER

### CORRESPONDENCE

To the President of  
The Hymn Society:

It was a great honor to represent your Society at the Church House, Dean's Yard, Westminster, on November 9 at the celebration of the 100th Anniversary of *Hymns Ancient and Modern*. The Rev. Dr. Frost, the Joint-Chairman of the English Society, was looking for me and he introduced me to Rev. Dr. Lowther Clarke who wrote to you.

It was an informal occasion. Refreshments were served and there were only a few chairs in the Hall. The rest of us stood in groups which filled all the floor space. Dr. Frost and I kept together.

The Archbishop of Canterbury

took the chair and, although he had been presiding all day at the Church Assembly, he was as fresh, sociable and witty as if he had just risen from the breakfast table. It was quite obvious that he was thoroughly enjoying himself.

The poet, John Betjeman, gave the address and its humor and irony delighted everyone. It was not a lecture but a witty talk about hymns and hymnals with a more serious note to conclude it. The talk brought out his natural genius and delighted all present. (Later I had a shake of his hand.)

Dr. Clarke followed with a few words of thanks to the Archbishop and Dr. Betjeman. The speaking was all over in about thirty minutes. The representative of the Publishers was on the platform but did not speak. It was a great pleasure to represent you in such an ancient and famous place.

Fraternally yours,

THOMAS TIPLADY

November 15, 1960

### FROM THE TREASURER

Thoughtfulness on the part of our members in forwarding promptly to the office their new mailing addresses will be very helpful. Undeliverable issues of THE HYMN which are returned to us necessitate a letter of inquiry for the correct address before re-mailing. This takes the time and effort of our limited office staff, and delays the receipt of our materials which we desire to have reach our members on time.

—EDITH HOLDEN